



THE SOUNDTRACK CLUB

LUKAS KENDALL * RFD 488 * VINEYARD HAVEN MA 02568 * USA

Newsletter #17, January 1992

Happy
New
Year!

It worked! I am happy to announce that I received another letter back from Andy McKaie at MCA Records, telling me that "Jaws" has finally been cleared for reissue, and a CD will probably be released in April or May. I do not how much of a difference our letters made, but the important thing is that Jaws will be out. To give a "thank you" to MCA, write Andy McKaie, Vice President of Catalog Development A&R, at MCA Records, 70 Universal City Plaza, Universal City, CA 91608, USA. Andy handles reissues; to express concerns about the packaging and quality of new releases (MCA just did a great job on Star Trek VI) write Kathy Nelson, Sr. Vice President of Film Music, at the same address.

Thanks to my plug in the December issue of Soundtrack! magazine, which unfortunately listed only the international subscription policies and rates, the mailing list for this newsletter is soaring, and should grow even more with my classified ad in Starlog #175.

A front page article was run in the Boston Globe about John Williams stepping down from conducting the Boston Pops in 1993. For a copy of the article, just write me. Also on file is an LA Times article Tom Morter sent me about the commercial side of song-oriented soundtracks, and a list of all Oscar winners for Best Score compiled by Amer Khalid which I have not yet had the space to run in

the newsletter. Meanwhile, look for an article on Jay Chattaway in an upcoming Starlog, and look for interviews with Brad Fiedel, James Horner, and Cliff Eidelman, among other features, in the current issue of "Soundtrack!" magazine.

Publications: New editions are out of the STC Handbook and Members' Catalog, and a first edition is out of the Pen Pal List. The Handbook contains three months of updated information, a bigger distributor directory, updated address lists, etc. Write for it--it's free on request! The Members' Catalog (\$2 US/Canada/Mexico, \$3 rest of world suggested donation) is up to 24 pages long, with 1045 soundtracks making up the compiled collection of 26 members. The Pen Pal list is 9 pages long, containing bios of 21 members. For a copy of this write me or Tom Morter, suggested donation being one dollar. To contribute to the list or update your listing, request a pen pal form from me. Thanks go to Kevin Pelow and Tom Morter for the catalog and pen pal list, respectively, and I hope the lists come into good use.

Address changes--Warning! Warning! I goofed in the 1/92 handbook that I recently completed and mailed out to new members--the address list has most of the street number information cut off as well as other errors. I will be doing a revised address list and

sending it out to anyone who requests it!

Star Tech: I have received a letter from a concerned customer of SF merchandise, who says she was treated very badly by Star Tech and warns others to stay away. Personally, Star Tech always treated me well. When dealing with them & other such dealers, to avoid being placed on eternal backorder for something, write a "no backorder--if something is out of stock, send me an immediate refund check" message on the order form.

Would anyone be interested in a club raffle? Two people have suggested one, but I don't want to be left holding the bag if no one is interested. Please write in. Also, anyone who wants to distribute club fliers at a local record store or anywhere else just let me know.

A source for out-of-print, overseas Polydor CDs such as Raiders of the Lost Ark and Cocoon has been located! It is "Sound City 2000" at PO Box 22149, Portland, OR 97222-0149, phone: (503)654-2196. Catches are that the CDs are expensive (\$25-\$30 plus shipping), the catalog is a little behind the times, so this may not be a sure thing, and only one CD of each title can be ordered at a time. Further information will be given as it becomes available.

"Ask Fred" will return!

MEMBER COMMUNICATIONS

Additional old and resolved entries have been cut this month--seriously, to reinstate an entry simply let me know!!!

Alex Mangual has an offer for people interested in vinyl, as he regularly makes visits to Sounds, a non-mail order LP store in Manhattan, and will try and pick up any LP anyone asks for. If you are interested, write Alex directly at: 166 Steuben Street, Jersey City NJ 07302, USA.

Brian Down (2475 Almesbury Ave, Brookfield, WI 53045) is now looking for on CD only: Last Starfighter (may be reissued), Legend (Goldsmith--CD at Intrada), Raiders of the Lost Ark (try Sound City 2000), Who Framed Roger Rabbit? (CD at Intrada), Pacific Heights (CD at Varese), and Diamonds Are Forever (not yet released on CD, but Capitol Records may put it out). Brian is also looking for Highlander 1/2 music: the Queen album is the only Highlander 1 soundtrack out; as for the sequel, a European CD was put out by Wea with some Stewart Copeland cuts, try Movie Boulevard.

Brian Kursar (2638 W 231st St, Torrance, CA 90505) wants, all formats: Kickboxer--Silva Screen will be releasing music from that Van Damme film; Eraserhead--available, try local record store; Highlander and Highlander 2 (foreign)--see above; any foreign Twin Peaks soundtracks (CD only--don't think there were any), and any rare/foreign Twin Peaks memorabilia in general.

Chris Shaneyfelt (636 Griffith Dr, Manhattan, KS 66502) is looking for: Cat's Eye, Making the Grade, Lionheart Vol 1, Blue Max, Boys From Brazil, The Reivers, Cherry 2000, Innerspace, and The Empire Strikes Back (Gerhardt). Chris will help others out, and has offered to make dubs and/or trades, so do write him.

Eric Wemmer (12100 SW 69 PL, Miami, FL 33156) is willing to trade CDs for cassettes or money: The following CD's will be traded for either 2 wanted cassettes, 1 wanted CD, or 5-8 dollars: The Field, Lifeforce, Once Around, Class Action, Die Hard 2, Music of John Barry. The following are offered for 3 wanted tapes, 1 wanted

CD, or 10 dollars: Papillon, Who Framed Roger Rabbit?, Music For a Darkened Theater. The following are wanted in return, on either tape (original or dub) or CD: The Secret of Nimh, Krull, Field of Dreams, Goldsmith Suites and Themes, Alien, Aliens, Land Before Time, Cocoon, Cocoon II, Psycho II, Twilight Zone: The Movie, Poltergeist, Poltergeist II. Basically, write Eric if you are interested in anything listed here.

Jeff Szpirglas (57 Jerome Park Dr, Dundas, Ontario, Canada L9H 6H1) is looking for videos of rare Dr. Who episodes, as well CDs of Time Bandits (nonexistent) and the 1970 musical of Scrooge with Albert Finney. Jeff also wonders if sheet music (piano) was ever put out for the Back To the Future Overture.

Mark Bailey (7320 Sheridan Ave S, Richfield, MN 55423) wants The Last Starfighter, which may get a re-release.

Marshall Garnette (1404 E Scott St, Pensacola, FL 32503-4659): It seems a Lethal Weapon was never put out, and as for Octopussy, only an overseas release was done.

Neal Tauferner (41680 St Anns Bay Dr, Bermuda Dunes, CA 92201) is still looking for "The Jungle Book" by Miklos Rosza on CD. Neal has for trade copies on CD of the following: Man On Fire (Scott), Housekeeping (Gibbs), Pirates (3) (Sarde), Zelly & Me (Donnagio), Clan of the Cave Bear (Silvestri), Dominick & Eugene (2) (Jones), Runaway (Goldsmith), Secret of Nimh (Goldsmith), Body Heat (Barry), Crimes of the Heart (Deleue), Amazing Grace & Chuck (Bernstein), Tai Pan (Jarré), Julia & Julia (Jarré).

Shane Pitkin (PO Box 134, Brownville, NY 13615) is looking for six Bernard Herrmann LP-only releases from the late 60's/early 70's. They are: 1) The Night Digger. 2) Welles Raises Kane/The Devil and Daniel Webster. 3) Twisted Nerve/Hangover Square/The Bride Wore Black. 4) Wuthering Heights (opera). 5) Twisted Nerve (complete score dated 1970). 6) Tender Is the Night (Herrmann, etc, dated 1962). Shane will pay money for these albums.

Sylvester McDonald (23655 Manila, Mount Clemons, MI 48043) is looking for: 1) *Excaliber* (any)--this was released in Europe on WEA, 2) *Transformers* (CD)--*probably never released*, 3) *The Pirate Movie* (orderable at record store, or Chris Shaneyfelt mentioned he can try and get it, as Lance Baker also wanted it), 4) *Heavy Metal* (any)--out-of-print, can get dubs from other members. 5) *Conan the Barbarian/Destructor* (any)--out of print, LP of *Barbarian* available at Footlight Records.

Thomas Morter (12438 Jacaranda Ave, Chino, CA 91710) is still looking for a cassette of *Ewoks*.

Thomas Weber (4607 S US Hwy 45 #3, Oshkosh, WI 54901) as if anyone knows about a concert video Michael Kamen is putting out of himself in a collaboration with other musicians, mostly pop-type artists. Anyone know if a CD will be put out of it (if it exists)? Tom previously ran a soundtrack radio show and is currently putting together a country soundtrack show. Input is appreciated.

Tom Bateman (Mals 24 Avi 69A, Kmcas, HI 96863) is looking for the French 4LP soundtrack to *Robotech*, done by AB Productions and released by Sepa-Milan--any information whatsoever, please write in!

NEWS

Apart from the aforementioned "Jaws" release, Southern Cross will be reissuing "Krull" in March, with over 75 minutes of music! Added music (about a half hours worth) will be the Main Titles, cues for searching for the Glade, and cues for the swamp fight. **Attention:** This will be a limited pressing of only 2000 CDs and will be available only from select outlets, of which *Intrada* is one. Be sure not to miss this, an example of what Homer can really do--it may disappear fast. ** Jerry Goldsmith's score for "Love Field" has been dropped from the film. ** The opening episode of "Young Indiana Jones" is scored by Lawrence Rosenthal. The main credits will probably feature the Raiders March to some degree. ** Dr. Who news: Silva Screen will release two new Dr. Who CDs, "The Greatest Show In the Galaxy" by Mark Ayres and "Ghost Light." BBC Records will also be putting out some "lost stories" on audio.

Some scores due out soon:

Memoirs of an Invisible Man (starring Chevy Chase)--Shirley Walker
Final Analysis (thriller with R. Gere and K. Basinger)--George Fenton
Freejack (SF due out in January, s/t on Morgan Creek)--Trevor Jones
Ferrugally: Last Rainforest (animated, due in March)--Alan Silvestri
Alien 3 (May 22nd)--Elliot Goldenthal

Lethal Weapon 3 (July)--Michael Kamen, Eric Clapton, David Sanborn
Batman Returns (June 19th)--Danny Elfman
Robocop 3 (summer)--Basil Poledouris
Honey, I Blew Up the Baby--Bruce Broughton

Forthcoming from *Intrada*: 1) *Aces: Iron Eagle III* (Harry Manfredini, now in stock), 2) *Cross Cross* (Trevor Jones), 3) *O, Pioneers!* (Bruce Broughton), 4) *Keeper of the City* (Leonard Rosenman), 5) *The Great Escape* (Elmer Bernstein).

Forthcoming from *Crescendo*: 1) Steven Seagal film compilation. 2) *Mission: Impossible*, new & old. These two expected to be out by end of January to the middle of February. Additional Trek releases will follow along with "Lost In Space," etc. Look for *Crescendo's* new TV ad on cable TV featuring Walter Koenig.

Neal Tauffer mentions a great laserdisc trick: On some laserdiscs, such as *Islands In the Stream*, *Chinatown*, and *Nicholas & Alexandra*, there is a separate audio channel, which contains *just the music* to the entire film. This music channel can then be taped for a home recorded soundtrack without dialogue. Try it and let me know.

CONCERTS

This is a list of concerts involving film music taking place in areas with STC members. **All concerts subject to change or even cancellation.** If you are interested in attending a concert, contact the box office of the respective band/orchestra to inquire. Thanks goes out to John Waxman who provides me with this list. New listings are in **bold**.

January 7--Phoenix Symphony Orchestra, Phoenix, Arizona, performing selections from: 1) *The Magnificent Seven* (E. Bernstein), 2) *Dances With Wolves*, John Dunbar theme (Barry), 3) *Lawrence of Arabia* (Jarré), 4) *Godfather Waltz* (Rota), 5) *Wizard of Oz Suite* (Stothart), 5) *Star Trek II: The Wrath of Khan* (Homer).

January 11-12--Portland Symphony, Portland, Maine, performing the *Orient Express Suite* (R. R. Bennett) and *Escape From Venice* from *Indiana Jones* and the *Last Crusade* (Williams).

January 15-16--Alabama Symphony Orchestra, Birmingham, Alabama, performing *Baby Elephant Walk* (Mancini) from *Hatari!*.

January 16--Birmingham Sinfonietta, Birmingham England, children's benefit concert, performing *Old Gringo* end credits (Holdridge), selections from *Doctor Zhivago* (Jarré), and the *Godfather Suite* (Rota).

January 23, February 21--University of South Carolina Band, Columbia, South Carolina, James Copenhiemer, director, performing the *Prince Valiant Suite* (Waxman).

January 25, 26--Beloit Symphony Orchestra, Janesville, Wisconsin, performing *Around the World In 80 Days Overture* (Young).
February 22, 23--**Winnipeg Symphony Orchestra**, Winnipeg, Canada, performing the *Raiders' March* (Williams).

February 27, 28, 29, March 6, 23, 1992--Fort Worth Symphony Orchestra, Fort Worth, Texas, performing *The Hunt For Red October* (Poledouris).

February 29--Canton Symphony Orchestra, Canton, Ohio, performing *Sons of Katie Elder* (E. Bernstein), *The Magnificent Seven* (E. Bernstein), *The Fury Suite* (Waxman), *Huckleberry Finn Overture* (Waxman), *The Outlaw Josey Wales* (Fielding), *Duel of the Sun Prelude* (Tiomkin), and *Oklahoma Crude Theme* (Mancini).

March 7--Saskatoon Symphony Orchestra, Saskatoon, Canada, performing selections from: *Dances With Wolves* (Barry).

April 1--Fort Smith Symphony Orchestra, Fort Smith, Arkansas, performing the *Raiders march*, *Prelude and Lara's Theme* from *Doctor Zhivago*, and the *Lawrence of Arabia* overture (Jarré).

CURRENT SCORES -- From the New York Times of December 29, 1991

The Addams Family	Marc Shaiman	Capitol	The Inner Circle	Eduard Artemyev	Milan
American Tail:F.G.West	James Homer	MCA	JFK	John Williams	Elektra
At Play/Fields of Lord	Zbigniew Preisner	Fantasy	The Last Boy Scout	Michael Kamen	
Beauty and the Beast	Ashman & Menken	Walt Disney	Let Him Have It	Michael Kamen	Virgin
Black Robe	Georges Delerue	Varèse Sarabande	The Man in the Moon	James Newton Howard	Warner Bros.
Bugsy	Ennio Morricone	Epic	Meeting Venus	n/a	Teldec
Cape Fear	BH score adapted by E. Bernstein	MCA	My Girl	James Newton Howard	Epic
Father of the Bride	Alan Silvestri	Varèse Sarabande	Naked Lunch	Howard Shore	Milan
For the Boys	Dave Grusin	Atlantic	The Prince Of Tides	James Newton Howard	Columbia
Fried Green Tomatoes	Thomas Newman	MCA	Rush	Eric Clapton	Reprise
Grand Canyon	James Newton Howard	RCA	Star Trek VI: TUC	Cliff Eidelman	MCA
Hand That Rocks/Cradle	Graeme Revell	Hollywood	Until the End/World	Graeme Revell	Warner Bros.
Hook	John Williams	Epic			

TNG SOUNDTRACK POLL

To save space, the 16 episodes with only one nomination to date are not being listed this month. To participate in this poll, tell me about 10 episodes you'd like to see on disc, and this is a popularity contest, as the CDs with the popular titles on them are going to be the

# of nominations	title	composer	nominator(s)
6	Yesterday's Enterprise	DM	GG, EW, MG, AKZ, JD, TM
4	Conspiracy	DM	RM, PS, MO, AKZ
	Where No One/Before	RJ	GG, RM, ER, AKZ
3	11001001	RJ	Gordon, Wemmer, Morter
	Neutral Zone, The	RJ	Scherbaty, Khalid, Morter
	Skin Of Evil	RJ	Wemmer, Morter, Zahid

ones to sell. Whether you've already contributed or not, write in with ten or so titles (summarize the plot if you don't know the title), and these results will be read by the folks doing the TNG releases, and the scores!

Tin Man	JC	Garnette, McVickar, Morter
2 Arsenal of Freedom	DM	Amer Khalid, Tom Morter
Datalore	RJ	Amer Khalid, Tom Morter
Final Mission	RJ	Tom Morter, Brian McVickar
QPid	DM	Guy Gordon, Jeff Delk
Q Who?	RJ	Paul Scherbaty, Jeff Delk
Redemption	DM	Jeff Delk, Manuel Olavarria

BOOKS

As promised, here is an update of soundtrack books available, with some reviews by Tom Weber. I do not have the following books personally, and am reporting on them from other sources. Locate these books from your local bookstore or library--some are best ordered directly from the publisher. Or, a good source of all film related books is the Samuel French Theater and Film Bookshop in Hollywood, which has mail order, at 7623 Sunset Blvd, Hollywood, CA 90046 USA, or call (213)876-0570. I will be ordering a catalog. Further information on all the titles listed here is greatly appreciated--feel free to review any of them for the newsletter.

The Official Price Guide to Movie/TV Soundtracks & Original Cast Albums by Jerry Osborne (House of Collectibles, 201 E 50th St, New York, NY 10022, USA * 1991, 663 pages, illustrated * \$12). This book got a lot of thumbs down, though it may be useful in finding whether an LP was released of something. Just ignore the prices.

Soundtracks on CD, edited by Robert Valkenburg, published by Stichting Cinemusica (PO Box 406, 8200 Lelystad, HOLLAND), 44 pages, price: 84 Dutch guilders. Also available on IBM computer disc. This booklet, as reviewed in Soundtrack! magazine, is worth the effort of buying it despite some goofs here and there. It is an alphabetical listing of all soundtracks available on CD. Four years went into its making, so it's probably well worth buying.

American Film Music, Major Composers, Techniques, Trends, 1915-1990, by William Darby and Jack Du Bois. Published by McFarland Co, Jefferson, NC, ISBN 0-89950-468-X. This is reported to be downright excellent, and well worth its hefty cover price. Containing major sections on composers from Max Steiner to John Williams, with filmographies afterwards, it received an excellent review from Movie Music Magazine.

A Heart At Fire's Center, The Life and Music of Bernard Herrmann, by Steven Smith. University of California Press, 1991, 415 pages. A book that concentrates on Herrmann's professional life, this is also highly recommended, painting a fascinating portrait of the incorrigible man who is shown to have a sensitive side underneath.

The Composer In Hollywood, by Christopher Palmer, published by Marion Boyars, distributed by Rizolli International, ISBN 0-7145-2885-4--covering the Golden Age to Rosenman.

No Minor Chords, by Andre Previn, published by Doubleday (148 pages)--the composer reminiscing on his career.

The following reviews are provided by Tom Weber:

Musique Fantastique, by Randall Larson, is a 1985 book detailing the use of scores in fantasy, horror, and science fiction films. While he covers the subject thoroughly from the early 1930's to the mid 1980's he also has chapters on Miklos Rosza (whose own book, *Double Life*, is quite good), Bernard Herrmann, Japanese Monster Movies, and Hammer horror movies. My favorite chapters feature interviews with Jerry Goldsmith and John Williams. At the back of the book, he includes a chronological list of important scores in the genre, a fine filmography, and a valuable discography which might be useful for those trying to locate a particular recording. Overall, this is a book which, although well researched, is not too scholarly to alienate its readers.

Knowing the Score, by Irwin Bazelon, would serve as a perfect text in a film music course. There are some good interviews with composers John Williams, Alex North, David Raksin, Leonard Rosenman, Lalo Schifrin, and more. Among other things, the author discusses various types of film music, and the effects that music has on particular scenes in a number of movies. Reprints of portions of actual scores are provided and they may give some insight to the musician's craft (provided the reader can read music). What Bazelon does, though, is break down the scores so that can see how the music corresponds with each shot. Another chapter that may be of some interest covers differences between the music of concert hall composers and those of film composers. Bazelon's book is a perfect text, because it originated from a course he taught at the School of Visual Arts in New York City.

In addition, two excellent but out-of-print books on film music are *Music for the Movies* (A.S. Barnes, 1973) and *Film Score* (A.S. Barnes, 1979), written by Tony Thomas, who hosted the film music special on the Discovery Channel a couple of years ago. Thanks go to John Waxman, Thomas Weber, and Neal Taufemer for their help and information concerning these books.

SOUNDTRACK QUIZ - BY DAVE HAROLD

1. Born on the 4th of July	a. Warner Bros.
2. The Lost Boys	b. MCA
3. When Harry Met Sally	c. Atlantic
4. Coming to America	d. Columbia
5. Robin Hood: Prince of Thieves	e. Arista
6. Working Girl	f. SBK Records
7. Teenage Mutant Ninja Turtles	g. Morgan Creek Records
8. Superman: The Movie	***
9. Wild Orchard	Multiple answers this month--
10. Honeysuckle Rose	answers next issue.

SUBSCRIPTION EXPIRATIONS

Month listed is the last month in which you will receive the full n/l.	
January	February
Jennifer DeMille	none
Jeff Delk	***
Brian Down	Rates are \$1/month US, Canada,
Randi Hochhalter	Mexico, \$1.50 everywhere else.
Mark Kubik	If you don't have a subscription
Neal Taufemer	form on hand don't worry, one is
	not necessary. Thanks.

S C O R E ⇒ ⇒ ⇒

The movie year is finishing on a high note (thankfully), with "The Addams Family" being the season's top moneymaker thus far. "Cape Fear" and "Beauty and the Beast" will also end up being hits, though the jury is still out on other films. "Star Trek VI" opened to a record Trek opening, though it was still far behind "Addams Family" in comparison to that film's first weekend. "ST VI" also dropped off more than 50% in its second weekend, which is not a good sign. "Hook" is still a question mark, but its \$17 million in five days was a disappointment to its producers. The season has already produced two losers--"For the Boys" and "An American Tail: Fievel Goes West," two pictures that are quickly disappearing from theaters. But there are indeed lots of new (and good) scores out there, some of which were not released yet at presstime. John Williams' somber but excellent score

for "JFK" is a likely Oscar contender, as is his "Hook." Don't forget to send in your SCORE OF THE YEAR nominations by January 15th. I've already received some responses, so include your own opinion and send it to me. Include a 1st and 2nd place score, and include three other "Honorable Mentions." So get your votes in now....

AND FOR REVIEW REQUIREMENTS: Grade (A to F, being as objective as possible--remember that a "B" is a good, above-average score, and that an "A" is an *outstanding* one), # of tracks & running time, record label & number, three-digit recording code (AAD, ADD for digital remaster, DDD for all digital), booklet notes, extra tracks, anything noteworthy about the release you're reviewing. And try to follow the paragraph length of the reviews below.

NEW RELEASES

Big holiday movie soundtracks, most of which have been eagerly awaited for quite some time.

HOOK. Music by John Williams. Epic Soundtrax CDs and tapes (EK 48888). 17 tracks-- 75:24/// Every year John Williams comes up with a winner, and this year he has two choice scores with "JFK" and "Hook." Steven Spielberg's colorful and extremely entertaining Peter Pan update. His score for "Hook" is lyrical, stirring, exciting and at times lush and enchanting, much like a fairy tale. Williams covers all sorts of musical terrain here, and it's a wonderful soundtrack that's the best score I've heard all year. There are some flaws in the release, though--no end credits music (though the music written for the original trailer, not in the actual film, is on the CD), and the fact that the only place the track names are listed is on the CD itself. Other than that, this comes highly recommended. A -Andy Dursin

Very expansive, very detailed, and very, very well done. This score will most likely be nominated for an Oscar, and it deserves it. Williams' music for "Hook" is lighthearted and sprightly with some tender sections as well. It has a Christmas-like tone and there are times when it resembles Maurice Ravel's music for the ballet "Daphnis et Chloe." Also, Tinkerbell's theme is similar to Dance of the Sugar-Plum Fairy from Tchaikovsky's ballet, "The Nutcracker." The theme for Peter Pan is wistful and nostalgic and is most affecting when performed on a piano in the track "Remembering Childhood." The emotional impact of this piece causes the listener to recall memories of their own childhood. Anyway, this is one of Williams' best and can easily stand apart from the film as a complete symphonic work. A+ -Brian McVickar

Rich and thematic, this probably will get John Williams his by now customary Oscar nomination. Williams lends a sense of class to everything he does; this is no exception. 75 minutes (almost *too* much) of chirping piccolos, expansive themes (occasionally with a nautical tone), and a full orchestra with occasional choir (though the kiddie vocals didn't do anything for me) this justifies any over-rating Williams may seem to receive. I have yet to see Spielberg's revisionist Peter Pan film, but I imagine I will enjoy the score much more after doing so. The packaging is slim, unfortunately, and the policy of only listing tracks & times on the whirling CD is simply annoying (and stupid). However, this is a solid, expansive, all out Williams score, one that's hard to go wrong with. A- -Lukas Kendall

STAR TREK VI: THE UNDISCOVERED COUNTRY. Music by Cliff Eidelman. MCA CDs and cassettes (MCAD/C-10512). DDD. 13 tracks-- 45:19/// You sit down, ready for the movie and the regular Trek fanfare, and instead you get...somber, ominous music that sounds like all hell is about to break loose? Cliff Eidelman has down a servicable job on "Star Trek VI," a score that director Nicholas Meyer describes as "operatic." The end results are more like Danny Elfman's "Night Breed" crossed up with "Dune." Eidelman works best at the end of the album, and the "Star Trek VI Suite" which concludes the score is a satisfying piece of work. But, unfortunately, much of the album is incomprehensible if you haven't seen the film--in other words, bland and dull. And without a strong, central theme and fully developed cues, this score is easily the weakest in the Star Trek films. Which isn't to say this is bad, just flat. B -Andy Dursin

A very dark, brooding score with overtones of Gustave Holst's "The Planets" in the action sections and Dimitri Shostakovich's "Symphony No. 10" in the somber string sections. It is also the first Star Trek score to utilize a full choir. (I know there was one used in TNG's "Best of Both Worlds," but that was synthesized.) In some of the cues, "Rura Penthe," for example, the instrumentation reminds one of those used in "Planet of the Apes," but otherwise this is a very well done and original, ominous score. Cliff Eidelman shows promise and his music for "Star Trek VI" belongs in any film music collection. A- -Brian McVickar

I loved Eidelman's trailer music, but when I heard the opening credits in the film I thought, this will take some getting used to. But, I'm already used to it! The score is dark, operatic and *un-Trek*, but that is intentional as Meyer's liner notes tell, as does an interview with Eidelman in "Soundtrack!" The score is made up of the ominous "end of the world" music in "Overture," which is well done (if derivative), the new Star Trek theme, well developed though slightly lacking (it has a lot of competition), the quieter Spock/Trek theme, reminiscent of Homer's music but definitely a highlight, and the battle/action & "ethnic" Rura Penthe music, excellently done and superbly orchestrated. This score may not go over well as it is so different from the past scores--it *definitely* breaks new ground. It is slightly lacking, in my opinion, but remains a very high quality score, nicely packaged by MCA. B+ -Lukas Kendall

AN AMERICAN TAIL: FIEVEL GOES WEST. Music by James Horner. MCA CDs and cassettes (MCAD/C-10416). 14 tracks-- 56:38/// Just when you thought you had heard it all from James Horner, along comes "An American Tail 2." It's really an outstanding score with the majority of it being new material and only a few references to the themes used in the first film. As expected, there is a lot of Old West instrumentation (banjos, harmonicas), but there are also some lush, heartfelt string passages (the cue, "Reminiscing," for example). The action cues are filled with a great energy and drive and carry a frantic tone similar to Horner's music for "Honey, I Shrank the Kids." In my opinion (a Horner fan), this is a very enjoyable and original effort and is highly recommended. A+ -Brian McVickar

I was pretty anxious to see whether or not James Horner was going to copy his music for the first film like he has done in the past. No! He didn't! This is another awesome Horner soundtrack like some of his very best that we've come to know and love. He occasionally intermixes the "American Tail" theme throughout and "Somewhere Out There" is heard briefly a couple of times, but there is no borrowing from his other scores! I do have a few complaints, though--MCA didn't give us a nice booklet full of photos and information like the original. Second, no track times or numbers are listed anywhere. But I have no complaints about the music, and this is going to end up as another one of Horner's classics. A+ -Eric Wenner

BEAUTY AND THE BEAST. Music by Alan Menken, lyrics by Howard Ashman. Disney CDs and cassettes (60618-2), ADD. 15 tracks-- 50:11/// Menken and Ashman swept the Best Song/Original Score categories at the Academy Awards a couple of years ago, and it's a good bet that it could happen again with "Beauty and the Beast."

Like in "The Little Mermaid," their music for "Beauty" is very similar to a good Broadway show, meaning that it's sophisticated, lovely, and unlike most scores for animated films. The two standout songs, "Be Our Guest" and the title track (heard here in two separate versions, one performed by Angela Lansbury, the other a more commercial version by Celine Deon and Peabo Bryson), are memorable and both stand a good chance at copping the Oscar for Original Song (specifically the latter). Menken's music score is overly dramatic, but it's certainly not a distraction from the fine songs that he and Ashman composed. Not quite as good as "The Little Mermaid," but still highly recommended. A-

-Andy Dursin

THE ADDAMS FAMILY (TV). Music by Marc Shaiman. Capitol CDs and cassettes (CDP 7 98172-2), DDD. 13 tracks-- 41:24/// Shaiman hit a home run with his score for "City Slickers" and his score for "The Addams Family" is also a winner, a mix of John Morris' music from "Young Frankenstein," Nina Rota's "The Godfather," a bit of Danny Elfman and a homage to Vic Mizzy's original TV themes at the same time--while still creating his own distinct style. The big highlight is a complete version of the "Mamushka," the film's big musical number, most of which was cut from the finished film but survives intact on the album. A haunting, comical and overall very entertaining soundtrack that's one of 1991's best. A-

-Andy Dursin

FATHER OF THE BRIDE. Music by Alan Silvestri. Varèse Sarabande CDs and cassettes (VSD/C-5348). 18 tracks-- 29:28/// Aside from the fact that there are 18 tracks on the album, one of which isn't listed on the track numbers & times, this is about the best work Alan Silvestri has done outside of the sci-fi/fantasy genre, and his best ever spare the "Back to the Future" trilogy. Most of the cues are brief but upbeat and energetically scored, reflecting both the comical

and the more serious aspects of this new Steve Martin vehicle, a remake of the 1950's classic with Spencer Tracy. Silvestri's main theme is particularly nice, performed with lovely orchestrations that are never too overly sappy or sentimental. Tasteful remakes of "Just the Way You Look Tonight" combined with Silvestri's score add up to an album that's a very pleasant surprise. A-

-Andy Dursin

CAPE FEAR (1991). Music by Bernard Herrmann, adapted by Elmer Bernstein. MCA CDs and cassettes (MCAD/C-10463). AAD. 15 tracks-- 43:10/// Who says miracles can't happen? Herrmann's great score to the 1962 thriller is finally available as the soundtrack of Martin Scorsese's remake. The music is gripping, and Bernstein's adaptation maintains the Hermannesque feel of the score. The disc package itself leaves something to be desired: liner notes are pretty much nil, and the tracks are not timed. But who cares? Herrmann fans finally have a CD of one of his classic scores, and the satisfaction of knowing that his music is still very much alive. A

-Shane Pitkin

THE ASTRAL SYMPHONY. Music by Goldsmith, Horner, and Rosenman (produced by Eidelman). Paramount CDs and cassettes (12958). 16 tracks--72:04/// This is marketed towards those who don't normally buy soundtracks--*completely nonessential* to those who have the individual releases! Choice of cuts is nicely thought out--I would do it a little differently (and include "Stealing the Enterprise" from ST III and "Klingon Battle" from TMP) but the distribution is good. Packaging is skimpy, in consideration of the intended audience, and it contains a silly tag-line about "charging the senses" and "expanding listening pleasure." Grading this is difficult; The music, of course, is an A. The intent, however, works two ways: For what it is and what it is intended to do, Eidelman earned his pay--B. For us, however, this is simply unnecessary. D

-Lukas Kendall

FILM MUSIC REVIEWS

THE FLY II (1989). Music by Christopher Young. Varèse Sarabande CDs and cassettes (VSD/C-5220). 12 tracks--47:43/// Chris Young is a composer with a lot of talent, as heard in his music for "Hellbound: Hellraiser II" and his score for "The Fly II" which is superior to the film itself. There are a number of fantastic string sections which overflow with sad and somber emotions. The action cues surge forth with bristling energy accomplished not only by the orchestra but with an electronic percussion and synthesizers as well. The entire score carries a powerfully tragic tone and has been overlooked by many film music fans. A

-Brian McVicker

FIRST BLOOD (1982). Music by Jerry Goldsmith. Intrada "Film Music Treasury Series" CD (FMT 8001D). 12 tracks-- 40:23/// The first in the Rambo movie series, a trilogy that has become enormously popular financially. Jerry Goldsmith's scores for all three films are exceptional, particularly with "First Blood." Here Goldsmith uses sad, poignant passages (performed by a solo trumpet that leads into a full orchestra) with the trademark Rambo action cues that have made Goldsmith's music for the series so successful. It's a great score that Intrada has re-issued onto CD, complete with two alternate End Titles (the vocal by Dan Hill heard in the film and an orchestral cue that was dropped) and one bonus track. A-

-Andy Dursin

WARLOCK (1989). Music by Jerry Goldsmith. Intrada CD (MAF 7003D). 11 tracks--54:40/// This score, released well over two years ago (even though the film was only released to theaters last Spring!), is a very unusual effort from Goldsmith--a slow-moving, mostly synthesized score that takes a long time to get going, and isn't all that great once it does. However, there's an atmosphere about this score which separates "Warlock" from other lousy horror movie scores. Goldsmith's main theme, an ominous motif done on a synth that eventually leads into full orchestra (briefly), tends to grow each time you hear it. A unique effort from Goldsmith that's not entirely successful but definitely worth the effort to listen to, a score that

improves with repeated listenings. B

-Andy Dursin

PRESUMED INNOCENT (1990). Music by John Williams. Varèse Sarabande CDs and tapes (VSD/C- 5280). 14 tracks-- 43:49/// The least favorite of my John Williams library, "Presumed Innocent" is, sadly to say, music equally as dull as the film. Bland piano and ho-hum orchestrations carry this score along--gosh! This sounds like heresy to say this--but for the most part, aside from an occasional enjoyable tune, "Presumed Innocent" is a disappointment. I guess I thought any Harrison Ford movie with a Williams score would be excellent. Not this one. C

-Rob Marsh

THE 7TH VOYAGE OF SINBAD (1958). Music by Bernard Herrmann. Varèse Sarabande CDs (VCD 47256). 11 tracks-- 34:15/// Of all Herrmann's score, this one is among the greatest. It's the original 1958 soundtrack, but the sound quality is very good; and it sure beats paying \$1,500 for the original LP! The Overture is a rousing piece of music which sets the scene for the adventures of the mythical her; every cue thereafter is notable, especially the famous "Duel With the Skeleton," which is played fast and furious on the soundtrack. As is often the case, it helps to have seen the film, but any fan of the classic film scores will love this. A

-Shane Pitkin

BEST OF THE TWILIGHT ZONE. Music by various. Varèse Sarabande CD (VCD 47233). 9 tracks--65:51/// Formerly on two separate discs, now together as the "Best of" the music from Rod Serling's popular series. With music by Jerry Goldsmith, Bernard Herrmann, Nathan Van Cleave, Rene Garriguenc, and of course the Main and End Titles by Marius Constant--taken from the original analog recordings--this is a good collection of TV music which will bring back good memories of such episodes as "The Invaders," "Where Is Everybody?," "Nervous Man in a Four Dollar Room," and "Walking Distance." Includes two jazz themes which could just as well have been left off. Liner notes are adequate, as is sound quality. A-

-Shane Pitkin

THE YEAR'S BEST AND WORST by ANDY DURSIN

As the SCORE OF THE YEAR nominations roll in (and remember, send your Top 5 in by January 15th), I thought I'd include my Top 5 along with what I considered to be my least favorite score of the year. These are all just my opinions here, so don't get terribly upset.

THE TOP FIVE

1) Hook--John Williams (Epic): John Williams at the top of his game, a wonderful score that's the best 75 minutes of new movie music I've heard all year.

- 2) **The Rocketeer**--James Horner (Hollywood): About the best James Horner has to offer, another soaring, upbeat score that has some slow parts, but a lot of great ones, too.
- 3) **City Slickers**--Marc Shaiman (Varèse): One of the key reasons why this film was such a huge success was Shaiman's wacky, exciting Western score that's a kick to listen to.
- 4) **JFK**--John Williams (Elektra): Williams again, more in the serious vein of "Born on the 4th of July" than "Hook" but there are some moving moments in this score as well.
- 5) **The Addams Family**--Marc Shaiman (Capitol): Shaiman again, mixing up "Young Frankenstein"-like themes with all sorts of styles, and one great musical number.

HONORABLE MENTIONS LIST: **Defending Your Life**--Michael Gore (Columbia), **The Naked Gun 2 1/2**--Ira Newborn (Varèse), **Beauty and the Beast**--Menken/Ashman (Disney), **Father of the Bride**--Silvestri (Varèse).

WORST SCORES OF '91: As USA Today mentioned, Randy Edelman's perfectly awful score for **V.I. Warshawski** (n/a) is just about as out-of-place film music can get. On video, Edelman's music sticks out like a sore thumb, and it's easy to see why it was never released. Michael Kamen's score for **Hudson Hawk** (Varèse) isn't quite as bad, but, like the film, it certainly isn't all that good either. James Horner's **Class Action** (Varèse) score was virtually non-existent in the film, and seeing the film again on video enabled me to see why--whatever music there was certainly wasn't up to Horner's usual standards, which are questionable sometimes in themselves.

BEST UNRELEASED SCORE: Miles Goodman's goofy synthesizer/orchestral/choral score for the hilarious **What About Bob?** with Bill Murray and Richard Dreyfuss. Also worthy of a release is David Newman's score for **Other People's Money**.

BEST RE-ISSUES: The best overall re-issue package has got to go to Leonard Rosenman's **Lord of the Rings** (Intrada), which was digitally remixed with several unreleased tracks onto a single 77 minute CD, topped off with a color booklet and detailed notes from

Rosenman himself. There's nothing added to John Williams' **Jaws** (Varèse), but the re-issue is the first time ever that Williams' brilliant music for either of the first two "Jaws" films were put onto CD. Williams' **Elger Sanction** and **The River** (both Varèse) are also two excellent vintage Williams efforts now on CD, and Michel Legrand's **The Three Musketeers** (Bay Cities) is another winner now on CD for the first time.

BEST NEW RECORDING OF FILM MUSIC: John Williams will be retiring from conducting the Boston Pops Orchestra in 1993, and hopefully in the interim there will be more Pops albums like **The Spielberg/Williams Collaboration** (Sony Classical), a great sounding all-new recording of the first 10 Spielberg films that Williams wrote scores for. The Pops have never sounded better than on this album. Erich Kunzel and the Cincinnati Pops' **Bond & Beyond** (Telarc) is a fine compilation of themes from various crime-fighter epics, James Bond, Lethal Weapon, and others, done in the usual fine Kunzel style with nice arrangements and great all-digital sound.

Well, that does it for 1991--quite a good year in terms of film music, and remember to send in your Nominations today for **SCORE OF THE YEAR**, and also for any of the above categories. Let's hope 1992 is another success for film composers everywhere!

Additional picks 'n' pans from Lukas: **Robin Hood** by Michael Kamen (Morgan Creek) and **Star Trek VI** by Cliff Eidelman (MCA) deserve some mention on the "best of" list, and **Terminator 2** by Brad Fiedel (Varèse) was without the film not quite deserving of "worst" status, but probably a "worst" honorable mention--for God's sakes, enough of the electronic percussion (I know there will be some to dispute me on this, so write in and dispute me!). **The Best of Both Worlds** by Ron Jones (GNP Crescendo) topped the television releases, and two compilations infamous for not including any new music were **The Astral Symphony** (Paramount) and **The Star Wars Trilogy** conducted by John Williams (Sony). And let's not forget the long overdue re-releases on CD of **Star Trek II and III** by James Horner (GNP Crescendo) at the beginning of the year.

MAIL BAG by SHANE PITKIN

Andy infers that one of the chief problems with the new "Cape Fear" is the original 1962 Bernard Herrmann score. He claims that Herrmann's music is too "loud" and "overbearing" for the film, and that it dominated the action. First let me say that I feel the score is superb, and the problems with the remake are not due to the music but rather to Scorsese's direction and updating of the original film. One of Herrmann's prime concerns was that his music *not* dominate the action; I'm not sure whether most contemporary directors (or film composers, for that matter) truly understand the purpose of a film score. As for being too "loud," a film of this nature requires powerful music, not a cute little melody that too many modern scores seem only to have. Herrmann's score, the new film notwithstanding, is a riveting work. My main argument does not concern the new "Cape Fear" but rather Andy's comment that Herrmann's scores are "not as melodic as many other composers' scores" which in my opinion is completely unfounded. I think anyone who makes the statement that Herrmann's music is not

melodic hasn't really listened to much of it. Of course some of his works are more violent than others, "The Battle of Neretva" being a prime example. But as far as "melodic," I find his music for such films as "The Ghost and Mrs. Muir" and "Vertigo" much more melodic and memorable than a score such as, say, "Dances With Wolves," which didn't affect me in the least. I find that today's film music (with a few notable exceptions) is largely forgettable and nondescript, while the music of Herrmann and other classic film composers has substance and the ability to draw on emotion all by itself. Each of Herrmann's scores is unique in its own way; as much as I like some of the work of Horner and Rosenman (for instance), I find most of it repetitive and unoriginal. The Golden Age of film composition is indeed gone, since the golden age of filmmaking is gone; sadly enough, it won't be back. At least something good came of the new "Cape Fear"; the release of an excellent Herrmann soundtrack which would otherwise be unavailable.

AROUND THE HORN

1) Do you think it would be good or bad if John Williams ever scored **Star Trek**?

Amer Khalid Zahid: This topic first popped up during my correspondence with Lukas and I asked him if he would like it if John Williams scored a **Star Trek** film. Lukas said "no" because such a score would sound just like "Star Wars" because of Williams' style which has become increasingly classical today. Therefore, it would never suit the film. I strongly oppose that statement. First of all, every **Star Trek** fan knows that both **Star Wars** and **Star Trek** are two different genres of their kind and their music for themselves. The **Star Wars** music is more concerned with space battles and the **Star Trek** music is more concerned with the exploration of space. Secondly, Lukas is a bit apprehensive of the fact that Williams' music is becoming more classical. That is true only because Williams has been getting projects which require serious music (re. **Born On the Fourth of July**,

Presumed Innocent, **Always**). Had he been offered **Rocketeer** or **Robin Hood** he would have done better than those finished scores (a hypothetical assumption). But "Home Alone" is an example that he hasn't lost his youthful energy or his melodic style. And don't forget that John Williams' "Star Wars" scores have greatly influenced all **Star Trek** composers, even Ron Jones. John Williams has created unforgettable themes for Luke, Princess Leia, Darth Vader, C3PO, Tauntauns, Ewoks, and X-Wings and one just can't help wondering what it would be like if he composed themes for Kirk, Spock, and the Enterprise. It wouldn't be just interesting but great!

Lukas Kendall: In light of the different but effective style of music used in **Star Trek VI**, I have reconsidered my opinion to some degree. Yes, it would be interesting (though expensive) if John Williams composed for **Star Trek**, but I still can't see what it might be like. I can't imagine the musical style of the fantasy of Steven

Spielberg fitting the *science fiction* of Star Trek, which has had musical "rules" established for the past 25 years, though many of those were torn down by ST VI and also IV. As for Williams' style becoming more classical, I think that is an established fact. Compare his music for Indiana Jones/Last Crusade with that of Raiders of the Lost Ark, and the difference is apparent--the former is Mozart, the latter is Stravinsky. Williams is now at the point of "total refinement" of his craft--he does scores for his friend Steven and whoever else wants to pay him for a touch of class in a film, which explains why his recent projects have been of such a scope as "Born on the 4th of July" and "Home Alone"--his style is not more classical because of the projects he has been offered, he has been taking different projects because his style has become more classical. As for Star Trek, it would be interesting, yes, and it might even work, though I just can't see it. But to clear up a statement Amer made, I don't think a Williams Star Trek would sound too much like Star Wars *because* his style has become more classical--it would sound too much like Star Wars if he went back to his more dramatic style, and if he didn't, I can't see his classical style fitting Star Trek.

2) Would Trek IV have been better served by a Horner score? (response to Leonard Rosenman debate)

Amer Khalid Zahid: I too was greatly surprised to see ST IV without Horner's music, and the cheap replacement of Rosenman was a mistake! Sure, as a motion picture score it was all right. The main title was good (though not all original) but it didn't suit the film. Why? Because it just didn't click as Star Trek, or more importantly it didn't have the feeling which the previous Star Trek scores had. Nor did it contain any SF sound effects [synths] which have been so cleverly interpolated in Goldsmith's and Horner's scores. (I know there were humpback whales on the soundtrack album but I can get that from National Geographic or Green Peace.) I felt that Rosenman's score lacked that nautical "Captain Horatio Hornblower in space" feeling, although that wasn't just necessary all the time as the main events of the story take place on Earth. (The instrumental music for San Francisco kind of falls flat.) Most of Rosenman's incidental music was rampant 70's clichés (and we've tried our best to overcome that feeling). The score should have been comical and lyrical and not just band music as in "Chekov's Run" and "Hospital Chase." It's now much clear to fans that Rosenman is not an excellent composer (no offense to Rosenman fans). James Horner is a much better composer and I think he would have done something interesting on Star Trek IV instead of repeating from his ST II and III scores. The mood of the film is definitely different from ST II and III and Horner would have seen that had he scored the film. And to Lukas' rather sarcastic comments [inferring that Horner would have put too much music in ST IV] I can confidently state that no composer (least he be Horner or Rosenman) would write orchestral cues during Chekov's quest for nuclear vessels!

Lukas Kendall: Ever since ST IV came out people have complained that Rosenman's music wasn't as good as Horner's music. Personally, I do find that to be true, judging music to music. However, judging by the kind of lighthearted film ST IV was, unless Horner came at that film from a different angle, which is questionable, his

music would not fit, while Rosenman's score did suit that film. The producers of Star Trek IV *wanted* the score to be different because they wanted the movie to be different, and it was. So, if you didn't like the difference of styles in the score of Star Trek IV (and Star Trek VI) don't blame the composer, blame the producers.

3) Should composers use additional orchestrators to help them with their work?

Amer Khalid Zahid: It doesn't make much difference as long as the music is *composed* by the main composer whose name is credited with the music. Usually the composers and orchestrators work together but there are cases like with Ken Throne and Superman II/III which was a disaster (well, almost). And sometimes inexperienced composers like Danny Elfman need help.

Lukas Kendall: Actually, Danny Elfman is an experienced and accomplished composer, he's just not an orchestrator. I agree with what Fred Mollin said in "Ask Fred," which was that collaborative projects are fine as long as credit is given where it's due. In L.A. Law, for example, the music is not necessarily by Mike Post, it's by Mike Post's team who follow Post's guidelines and themes, work for him, and give him the credit. How else can Post score 12 shows? This happens frequently with TV, and it's not to say that someone like Mike Post isn't an accomplished composer because he had to get where he is now, after all, and he does write the classic Mike Post themes. But, there are some "composers" who have never written a note, they just manage others. It *is* a business, after all. Who gets the credit on screen is yet another facet of the business, as credits determines *royalties* which is where the real money is made. My jaw dropped when this was broken to me, as it takes some of the innocence away from film music. *But*, it's not to say that great music doesn't get written--it's just that it's not always written in its entirety by whose name is on the screen, and that really isn't fair.

4) Would you rather have totally complete soundtracks rather than the ones currently available?

Amer Khalid Zahid: In my opinion it isn't necessary for all scores to be released with all the music. Not everybody likes to hear all the music and besides, it costs too much. But, when you talk about classic best-selling scores they naturally deserve to be re-released, such as Raiders, Temple, Empire, Jedi, E.T. etc. The list is endless.

Lukas Kendall: There are portions of all scores that are too short or transient to be included on a soundtrack release. However, there is a proportion of "releasable" music, a different proportion for each score, that does warrant release, and often the included music falls short of that proportion (mostly with the older scores Amer mentioned). Nowadays, with CDs, soundtracks are getting much longer, with 60-70 minute releases, which is a great trend. If "Krull" was released today it would be 70 minutes long, as opposed to 45, as the score is over 100 minutes and most of it does warrant release (thankfully, a 75 minute re-release is coming soon, see the news section). Other scores, like Star Trek IV, are very short. I suppose the answer to this question is that it depends on the score. Some scores, such as Star Wars, perhaps, have become so intimate to many people that even the 10 second cues deserve to be released.

VERY BEST OF... - Polls compiled by Lukas Kendall

12 people have now responded to this poll, being of what specific soundtracks are considered the *very best works* of particular composers. All members are invited to send their picks--choose a composer and name the 2 or 3 *very best works* of that composer in your opinion. Please try to pick a composer that you are *at least moderately acquainted with*, so you won't be naming only the scores you know of. Respondents to date are Rob Marsh, Michelle Drayton, Chris Shaneyfelt, Steve Hyland, Brian McVickar, Shane Pitkin, Guy Gordon, Jeff Delk, Eric Wemmer, Andy Dursin, Brian Down, and myself, Lukas Kendall. Number next to the composer name is the # of people listing titles for that composer. Eric Wemmer also listed "any SW or IJ films for Williams and "BTTF Trilogy," responses not specific enough to add to the tables. All these polls are still open, so write in! In addition to the tables listed below are these responses:

From Michelle Drayton:

Jack Nitzsche: Seventh Sign, Starman.

Miklos Rosza: Ben Hur, Spellbound, Time After Time.

Ennio Morricone: Untouchables, The Thing, Casualties of War.

Maurice Jarré: Lawrence of Arabia, Witness, No Way Out.

Elmer Bernstein: Magnificent Seven, Great Escape, Thoroughly Modern Millie.

From Shane Pitkin:

Bernard Herrmann: Obsession, Vertigo, The 7th Voyage of Sinbad.

From Brian Down:

Michael Kamen: Diehard, Robin Hood, Adventures of Baron Munchausen.

From Guy Gordon:

Hans Zimmer: Backdraft, A World Apart, Rain Man.

Harold Faltermeyer: Tango & Cash, Fletch, Fletch Lives.

From Jeff Delk:

Queen: Highlander, Flash Gordon.

Vangelis: Blade Runner, Chariots of Fire.

JERRY GOLDSMITH (9)			5	Empire Strikes Back	BM,CS,LK,MD,RM	3	Night Breed	BM, MD, EW
6	ST: TMP	AD, BM, RM, GG, JD, EW		Superman	BM, LK, RM, SH, EW		Pee-Wee's Big Advent.	AD, LK
3	Secret of Nimh, The	BM, CS, EW	3	E.T.	CS, SH, EW	1	Beetlejuice	Jeff Delk
	Star Trek V: TFF	BM, GG, EW	2	Witches of Eastwick	CS, MD		Midnight Run	Andy Dursin
2	Poltergeist	CS, SH		Close Encounters	SH, JD	ALAN SILVESTRI (5)		
	Alien	MD, JD	1	1941	Andy Dursin	4	Abyss, The	AD, BM, LK, JD
1	Blue Max, The	Michelle Drayton		Empire of the Sun	Brian McVicar		BTTF III	AD, BM, LK, JD
	Damien: Omen II	Michelle Drayton		Fiddler on the Roof	Michelle Drayton	2	Predator 2	BM, MD
	Explorers	Eric Wemmer		IJ/Temple of Doom	Andy Dursin	1	Clan of the Cave Bear	Michelle Drayton
	Gremlins	Andy Dursin		Jaws 2	Andy Dursin		Flight / Navigator	Michelle Drayton
	Hoosiers	Andy Dursin		Return of the Jedi	Jeff Delk		Who...Roger Rabbit?	Andy Dursin
	Legend	Steve Hyland	JAMES HORNER (9)			BASIL POLEDOURIS (3)		
	Omen, the	Chris Shaneyfelt	5	Glory	AD, BM, CS, MD, SH	3	Conan the Barbarian	AD, BM, MD
	Patton	Guy Gordon		Star Trek II	CS, LK, RM, JD, EW	2	Hunt for Red October	BM, MD
	Rambo	Rob Marsh	4	Field of Dreams	AD,BM, MD, SH		Robocop	BM, MD
	Russia House, The	Rob Marsh	3	Brainstorm	BM, LK, MD	1	Lonesome Dove	Andy Dursin
	Under Fire	Guy Gordon		Rocketeer, the	AD, SH, EW		Quigley: Down Under	Andy Dursin
JOHN BARRY (3)				Star Trek III	RM, JD, EW	TANGERINE DREAM (2)		
2	Black Hole	MD, EW	1	Aliens	Rob Marsh	2	Legend	MD, JD
	Dances With Wolves	MD, EW		Cocoon	Eric Wemmer		Near Dark	MD, JD
1	Born Free	Eric Wemmer		Krull	Lukas Kendall	1	Miracle Mile	MD
	Goldfinger	Michelle Drayton		Land Before Time, The	Chris Shaneyfelt			
	Out of Africa	Steve Hyland		Willow	Eric Wemmer			
	Peggy Sue Got Married	Steve Hyland	DANNY ELFMAN (6)					
	Somewhere In Time	Steve Hyland	6	Batman	AD, BM, LK, MD, JD, EW			
JOHN WILLIAMS (9)			4	Edward Scissorhands	BM, MD, LK, EW			

TOP SCORES WANTED ON CD

Eric Wemmer, Guy Gordon, Rob Marsh, and Jeff Delk join Neal Tauffer, Andy Dursin, Chris Shaneyfelt, Brian McVicar, Steve Hyland, and myself, Lukas Kendall in participating in this poll. *More participants are needed!* These are soundtracks wanted on CD, whether they were never released at all, were released only on LP, or, in some cases, were released only partially on CD. Surely, there must be some soundtrack somewhere that you would kill to have a CD of, right? Let us know! Respond either to Lukas or Andy. Updates below appear in bold. ** Eric Wemmer also listed "complete SW and ST soundtracks." ** "To Kill A Mockingbird," which Steve Hyland mentioned, was released recently on the Mainstream label, a Krull re-issue, which Eric Wemmer, is also coming out.

# of nominations	Title	Composer	Nominator(s)	Greystoke	John Scott	Jeff Delk
5	Gremlins	Jerry Goldsmith	AD, LK, SH, GG, JD	Harry & the Hendersons	Bruce Broughton	Guy Gordon
	Jaws	John Williams	AD, CS, LK, GG, RM	Hawaii	Elmer Bernstein	Neal Tauffer
	Poltergeist	Jerry Goldsmith	AD, CS, LK, SH, GG	Heidi	John Williams	Eric Wemmer
	Space Camp	John Williams	AD, CS, GG, JD, RM	Karate Kid	Bill Conti	Jeff Delk
4	Empire Strikes Back (more)	John Williams	LK, GG, JD, RM	Last Run	Jerry Goldsmith	Guy Gordon
	Twilight Zone-The Movie	Jerry Goldsmith	CS, LK, SH, GG	Legend	Tangerine Dream	Jeff Delk
3	Flatliners	James N. Howard	BM, SH, BD	Lillies of the Field	Jerry Goldsmith	Neal Tauffer
	Honey, I Shrunk the Kids	James Horner	BM, LK, EW	Logan's Run	Jerry Goldsmith	Andy Dursin
	Journey of Natty Gann	James Horner	BM, CS, NT	Lonesome Dove	Jerry Goldsmith	Neal Tauffer
2	Cowboys, the	John Williams	NT, RM	Monsignor	John Williams	Guy Gordon
	Funny Farm	Elmer Bernstein	AD, LK	Monte Walsh	John Barry	Neal Tauffer
	Heartbeeps	John Williams	AD, RM	Nevada Smith	Alfred Newman	Neal Tauffer
	Ladyhawke	Andrew Powell	GG, JD	Outland	Jerry Goldsmith	Brian Down
	Patton	Jerry Goldsmith	CS, GG	Phantom of the Paradise	P. Williams, var	Steve Hyland
	Sand Pebbles, the	Jerry Goldsmith	CS, NT	Poisedon Adventure	John Williams	Chris Shaneyfelt
	Under Fire	Jerry Goldsmith	CS, GG	Scrooge	Leslie Bricusse	Andy Dursin
1	Battle Beyond the Stars	James Horner	Lukas Kendall	Silverado	Bruce Broughton	Guy Gordon
	Battlestar Galactica	Stu Phillips	Jeff Delk	Something Wicked This...	James Horner	Lukas Kendall
	Bill /Ted's Bogus Journey	David Newman	Brian McVicar	Splash!	Lee Holdridge	Steve Hyland
	Brave Little Toaster, the	David Newman	Brian McVicar	ST:TMP (more music)	Jerry Goldsmith	Brian McVicar
	Capricorn One	Jerry Goldsmith	Steve Hyland	Testament	James Horner	Steve Hyland
	Chariots Of Fire	Vangelis	Jeff Delk	Transformers (more music)	Vince DiCola	Brian McVicar
	Christmas Vacation	A. Badalamenti	Andy Dursin	Troll	Richard Band	Steve Hyland
	Conan the Barbarian	Basil Poledouris	Chris Shaneyfelt	Tron	Wendy Carlos	Jeff Delk
	Conan the Destroyer	Basil Poledouris	Jeff Delk	Wild Bunch, The	Jerry Fielding	Neal Tauffer
	Day Time Ended, the	Richard Band	Steve Hyland	NEXT ISSUE: More scores and the SCORE OF THE YEAR!! Happy New Year, Andy Dursin, editor		
	Diehard	Michael Kamen	Brian Down			
	Dreamchild	Stanley Myers	Steve Hyland			
	Flight/Navigator	Alan Silvestri	Eric Wemmer			
	Friendly Persuasion	Dimitri Tiomkin	Neal Tauffer			

DO NOT FORGET TO SEND YOUR SCORE OF THE YEAR NOMINEES & WINNERS IN BY JANUARY 15TH!